THE *Australian* ACCORDIONIST

Registered at the General Post Office, Sydney, for Transmission by Post as a Periodical.

Vol. 9, No. 2. **JUNE, 1963** **PRICE: 1/3**

Published every three months. Yearly Subscription 6/3 posted in Australia. 8/- Overseas.

STAN HAMILTON AND HIS CLANSMEN, CANADA.

This photo was taken at a coast-to-coast television show last April, when the band appeared in the "Easter Seal" Show. Originally from Ayrshire, Scotland, the band settled in Canada some years ago and has built a standard of performance not often found. Their LP records of Scottish Dances, made in Canada, are first class.

EISTEDDFOD NOTES

CITY OF SYDNEY EISTEDDFOD, 1963.

The City of Sydney Eisteddfod 1963 will again have eight sections for piano accordion. Test pieces, where applicable, will be as follows:—

Section 177—Open Solo. Title: Waltz Rosette. Composer: T. Tollefsen. Publisher: Hohner I 168.

Section 178—16 years and under Title: Tarantella. Composer: John Serry. Publisher: M.A.P.

Section 179—14 years and under. Title: Naval Cadets March. Composer: B. Whitlock. Publisher: Southern.

Section 180—12 years and under. Titles: (a) Frolics; (b) Suzette. Composers: H. G Lovell (a); D. A. Hart (b). Publisher: Hohner F. 2 (a); Hohner F. 3 (b).

Section 181—10 years and under. Titles: (a) Toy Carnival; (b) No. 1 or No. 4 from "Majors and Minors." Composers: F. Gaviani (a); W. Smith (b). Publishers: Pagani 3954 (a); Hohner D. 10 (b).

Section 182—Piano Accordion duet, 15 years and over. Own choice.

Section 183—Piano Accordion duet, 14 years and under. Own choice.

Section 184—Piano Accordion Quartet. Own choice.

Mr. Garry Marks, Sydney, has been appointed adjudicator.

8th LATROBE VALLEY EISTEDDFOD, TRARALGON, VICTORIA.

This Eisteddfod will be held during August/September, 1963, and provides eight sections for Accordion. The Sections are:—

Section 139—Solo, 12 years and under. Title: "The Music Playbox"; any one piece from the book. Composer: G. Romani. Publisher: Hohner D. 37.

Section 140—Solo, 14 years and under. Title: "My Picture Album"; any one piece from the book. Composer: E. Harris. Publisher: Hohner D. 6.

Section 141—Solo, 16 years and under. Own choice.

Section 142—Piano Accordion Championship, under 21 years. Titles: (a) "Annette"; (b) Own choice. Composer: G. Crossman (a). Publisher: Hohner I. 91 (a).

Section 143—Solo, Open.

Section 144—Duet, 16 years and under.

Section 145—Duet, Open.

Section 146—Piano Accordion Band, Open.

ENTRY FEES: Solos, to 16 years and under, 2/-; under 21, 3/-; Open, 4/-; Duets and Bands, 1/- each member.

PRIZES: Solos, 12 years and under, Medals; 16 years and under, 1st, 15/-;

PRIZES: Solos, 12 years and under, Medals; 16 years and under, 1st 15/-, 2nd 7/6; Under 21 years, 1st £1/1/-, 2nd 10/6; Open, 1st £2/2/-, 2nd £1/1/-. Duets, 16 and under, Medals; Open, 1st £1/1/-, 2nd 10/6. Bands, Trophies and Certificates.

Well known Sydney teacher, Mrs. Blanda Weiss, reports that her 80 bass piano accordion was stolen from a car parked outside a Kings Cross restaurant on the 4th May. Mrs. Weiss said: "the instrument has little commercial value and would not fetch more than a few pounds in a pawn shop. But it is of great sentimental value to me. I was in Germany during the war and it was almost impossible at that time to get hold of an accordion. My father joined an accordion Club for a year before he was able to buy one. When I was 13 years old he presented it to me. Two years later the Russians marched on our city and in their house to house search they came across my accordion. One of the soldiers said "who plays?" and I got out a book of Russian folksongs and played the whole book for them. That got them singing, and in the end they shook hands and departed. Ever since I have cherished the instrument as a treasure and would dearly love to have it back".

So, if you come across an old Hohner 80 bass piano accordion, model Tango II M (with the name Tango no longer on it), dark red perloid finish, 2 push couplers on the keyboard and a coupler indicator on top of the instrument, would you please notify the Editor?

SOLUTION TO CROSSWORD No. 8.—

ACROSS: 6, Adrian Boult. 8, Eno. 9, Ten. 10, Sargent. 12, Nobis. 13, Drops. 14, A.T.G. 16, 'E Did ! 17, Mail. 18, Piu. 19, Boons. 21, Alpha. 22, Giocoso. 24, Mab. 26, Arm. 27, Keith Prowse. DOWN: 1, Ado. 2, Silas. 3, Snug. 4, Round 5, Alt. 6, Anton Dvorak. 7, Terpsichore. 10, Sinding. 11, Tremolo. 14, Amp. 15, Gnu. 20, Sifts. 21, Astor. 23, Caps. 25, Ben. 26, Asp.

BEETHOVEN

Many books have been written about the great composers, fat tomes, biographies, novels, some of which adhere more to historic fact than others, and there are detailed studies by musicologists. According to these, every writer knows every Beethoven work by heart, but even untutored music lovers know that Beethoven wrote nine symphonies, almost ten in fact, one opera, two masses, one violin concerto, five piano concertos, and so on. The musical creations of the genius Beethoven have been dealt with at length but how many of our readers know anything of the man, of his everyday life?

For breakfast, he had to have his coffee, but did you know that he counted out 60 coffee beans every morning to his housekeeper when he ordered breakfast? As Beethoven never married, he had to have a housekeeper or, and that happened often, "do for himself". Among his favourite food was spaghetti with parmesan cheese and he loved a drink of cool tap water. However, in those days there were no taps in the houses, water had to be fetched every day from the fountain in the street, and his domestic staff slaved, especially on hot summer days. It is recorded that he drank "water from the fountain in enormous quantities". After his quota of water, he usually downed a glass of beer and lit his pipe.

Beethoven often ate out, and usually went to an inn or a restaurant close to his rooms, As he changed his abode at least 30 times in his lifetime in Vienna, he also changed his inns accordingly. He never entered the inn through

(Continued on page 12)

EISTEDDFOD NOTES

RAILWAYS INSTITUTE EISTEDDFOD, SYDNEY, 1963.

This will be held October/November, and provides four sections for piano accordion. The four sections, with test pieces and publishers, are:—

11 years and under: "Adieu Adieu," from Simple Dance Rhythms (Schumacher)—Hohner D. 11.
14 years and under: "Gipsy Mood" (S. Baxter)—Hohner I. 1.
17 years and under: "Petals in the Breeze" (C. Mahr)—Hohner F. 12.
Open Section: "Night in Mexico" (I. Beynon)—Hohner I. 112.

PARRAMATTA EISTEDDFOD

The 12th Annual City of Parramatta Eisteddfod was held on May 14. It was very efficiently organised, and attracted 71 entries in the piano accordion sections. The contest began at 3.15 in the afternoon, and ended at 11 p.m. We list the winners hereunder:—

Section 32: 12 years and under:—

(1)	Anita Beuthien	89 marks
(2)	Albino Velcich	88
(3)	M. Mazza	85
(4)	Richard Krajewski	84

Section 33: 15 years and under:—

(1)	Sue Gaylard	93 marks
(2)	Carol Stevenson	92
(3)	Miro Bozicevich	91 ½
(4)	Anita Beuthien	91
(5)	Victor Micaleff	90

Section 34: 17 years and under:—

(1)	Arthur Goodman-Jones	95 marks
(2)	R. Maio	94
(4)	Miro Bozicevich	90

Section 35: Open Solo:—

(1)	Carol Stevenson	194 marks
(2)	R. Pinson	193

CANBERRA NATIONAL EISTEDDFOD

This was held during April. Entries were most disappointing; only three players presented themselves to the adjudicator. The three Ballarat players listed did not appear, and sickness prevented the rest of the contestants from playing. With one competitor in each section the adjudicator had only one choice, to award each one the prize in his section.

Section 113—Frank Maiuto, Yarralumla.
Section 88—G. van der Heuvel, Deakin.
Section 76—Lance Carder, Griffith.

ST. GEORGE DISTRICT EISTEDDFOD——August/September, 1963.

Four sections are provided this year, all calling for own choice pieces only. There will be no test pieces.

Section 92—Solo, 10 years and under, time limit 2 minutes.
Section 93—Solo, 12 years and under, time limit 2 minutes.
Section 94—Solo, 14 years and under, time limit 2 minutes.
Section 95—Solo, Open to all comers, time limit 3 minutes.

FROM THE CHINESE MOUTH ORGAN TO THE MODERN ACCORDION—By RUDOLF SONNER

In our last issue we printed an article by Prof. Dr. W. Heinitz: "Brief Study of the ancestral tree of the accordion". The reed in our accordion is the subject of the following article by Rudolf Sonner, famous German historian and musicologist, who made a thorough investigation of this field. Excerpts of this article were published in these pages several years ago.

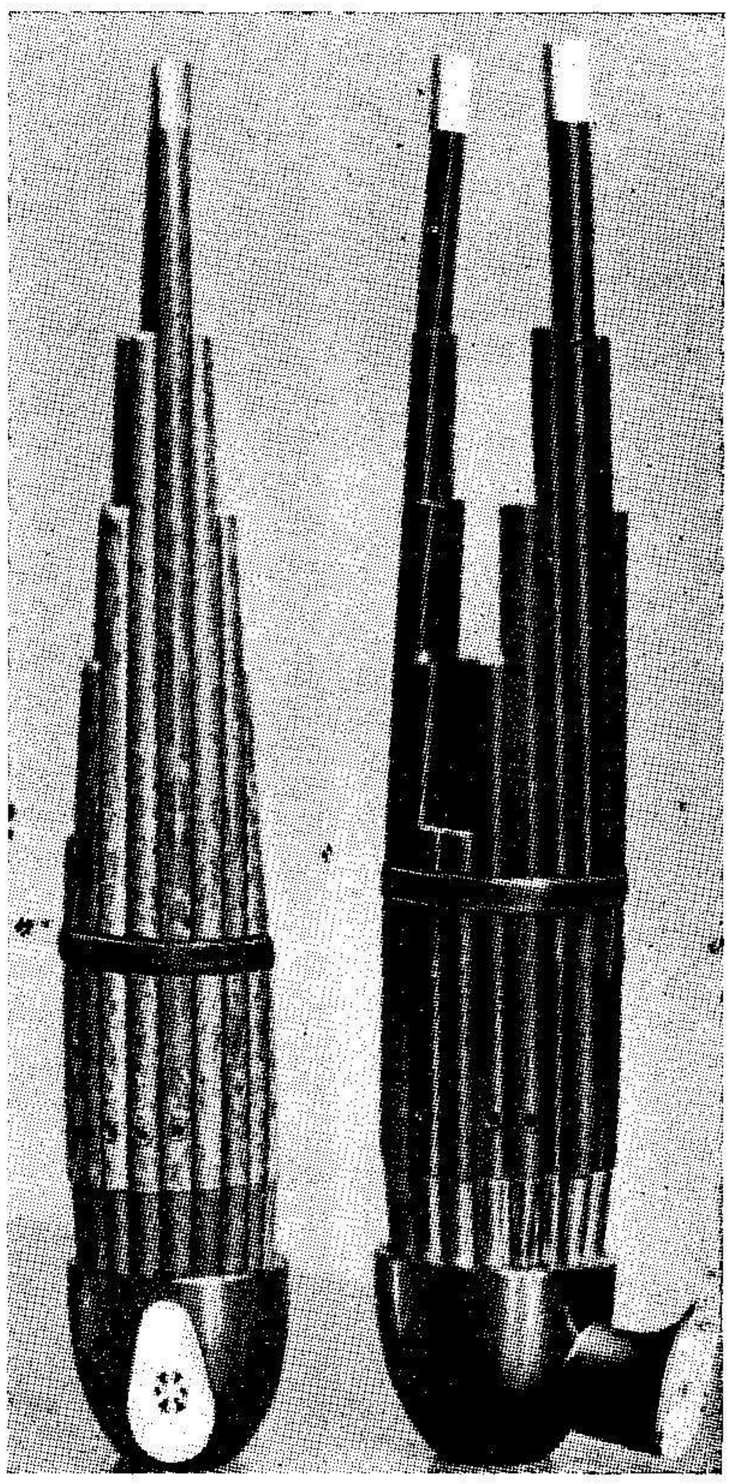
The story of both these musical instruments is also the story of the free swinging reed, which has played an important part in Chinese music, long established as being among the oldest musical cultures of the world.

The prototype was probably the Tibetan-Burmese vibration reed or free reed, ultimately adopted by the Chinese in the Sheng.

In the beginning, the Chinese Mouth Organ or Sheng had for its air chamber a small bowl shaped gourd, later made of a different material. This air chamber was filled with air by mouth through a laterally fixed mouthpiece which the Chinese call a "goose-neck." In the cover of this air chamber, at the outer rim, the bamboo pipes are thrust, in whose lower part the reed is notched in such a way that it can swing through the pipe wall. This lower part of the bamboo tube where the freely swinging reed is notched in, is below the cover. As all pipes are filled with air through the common air chamber they must be kept from sounding at the same time. This is done in the following manner: in the part of the pipe above the cover, there is a small hole, and as long as this hole is open there is no action of the reed. If the corresponding reed is to sound, the hole in the pipe has to be covered by a finger.

This instrument of Chinese invention has not always had the same name. There are old writings which tell us that the original name was "yu," and that the names "tschao," "ho" and "sheng" came up one after the other, according to changes in material or shape.

They add that the yu and tschao had 24 pipes, and the ho



THE SHENG

19 and the sheng 12. In an old Chinese dictionary the following comment appears: "What they call now 'great sheng' with 19 reeds was really the 'yo' of ancient times; the ordinary sheng with 13 reeds was formerly called 'ho' or 'small yu'."

The invention of the sheng is attributed to the Emperor Nynkwa, who lived in the first half of the third millennium before the Christian era. The first mention, however, in the Chinese literature is made in the chapter of Yi-tsi of Chouking (179/157 B.C.). The first documentation by picture was discovered by Curt Sachs on a votive tablet at the museum of the University of Philadelphia; it dates back to 551 A.D.

It has never been fully traced as to when and how the knowledge of the free swinging reed found its way to Europe. It may be that Marco Polo (1254/1323) may have introduced it, like so many other things, from his journeys to Asia. On the other hand, it may be that the Orient was solely responsible for this invention.

The first Oriental description of the free swinging reed appeared in the second volume of Michael Praetorius' Syntagma Musicum: De organographia, dated 1619. This free reed, however, is no longer cut from the pipe tube, but now appears as a separated tongue placed on the slot through which it swings.

The first illustration of the Chinese Cheng in a European work is found in the "Harmonicorum, libri XII," by Marin Mersenne, a huge volume published in 1635.

In a description of the Chinese Empire by Pere du Halde published in 1736 we find, for the first time in Europe, a

treatise of the Chinese system of music, with examples in notation. This was later incorporated in Jean Jacques Rousseau's "Dictionnaire." One little melody from this collection was adopted by Carl Maria von Weber, who used it in his Turandot Overture.

The Jesuit Missionary, Amiot, wrote his "Memoirs concernant l'Histoire, les sciences, les arts, les moeurs, les usages ec. des Chinois" on his return to France, and the work was published, with addenda by the Abbe Roussier in Paris in 1780. In this work the principle of the free vibrating reed is described at great length, and there are also several illustrations of the various forms of the Cheng, as well as of other Chinese musical instruments.

In the German publication "Hillers Weekly," of the year 1770, we find an article about a Bavarian musician, Johann Wilde, who had seen the Cheng in Petersburg (Russia), then came into possession of one and learned to play it, finally using it in his concert appearances.

In Copenhagen around the year 1770 the professor of medicine and acoustics, Christian Gottlieb Kratzenstein, experimented with the free reed. He was assisted by the organ maker Kirsnik. Following the trend of those times, Kratzenstein built talking machines employing free reeds made of brass, copper and steel capable of reproducing the words 'papa' and 'mama.' Kirsnik for his part devoted attention to applying the principle of Kratzenstein's tone production to the organ.

Kirsnik moved to St. Petersburg, where Abbe George Joseph Vogler first encountered this miniature organ. Vogler could not resist the fascination of such delicate free swinging reeds, which so completely fulfilled the tonal ideals of the times. Hence, it is quite understandable why, in 1790, during his sojourn in Warsaw, he invited the Swede Racknitz, a pupil of the organ builder Kirsnik, to construct his orchestrion with free swinging reeds.

With this orchestrion, Vogler performed throughout the European continent, including England, thus becoming the herald of the free swinging reed.

In 1804 in Vienna Vogler met Maelzel, who immediately adopted the principle of the free reed in his Panharmonikon. In 1805 Maelzel was in Paris with his music machine, which presupposes that Grenie, accredited in France as the inventor of this new principle, either found this out from Maelzel or alternatively from the keyboard instrument with reed registers furnished by the Prague instrument maker Sauer, and instigated by Vogler.

It may be safely assumed that the free swinging reed was known in professional circles from about 1810 onwards. A number of German instrument makers and organ makers laid claim to inventing the free reed. However, it is undeniable, based on reliable records, that Friedrich Buschmann invented the mouth organ in 1821 and the accordion in 1822.

Initially, Buschmann regarded the new playing apparatus simply as a tool of trade. His work included tuning of pianos and organs. The new instrument provided the tones of a tempered scale and already had all the main features of the mouth organ. It was not an ideal tuning apparatus, because its use left only one hand free for tuning. He therefore made a reed instrument with leather bellows which could be compressed and conversely allowed to open by their own weight, producing the required note according to pressure on a key.

Buschmann developed this tuning apparatus into what he called the "Handaeoline" or what is known today as the accordion.

Meanwhile, the mouth organ was also being perfected, as recorded in a letter dated December 21, 1828, which Buschmann wrote to his brother Edward: "I have also invented a new instrument in Barmen which is truly remarkable; and it has 21 notes on it and you can play soft and loud and how you will without keyboard, and chords of six notes, runs and everything and you can sustain the note as long as you can blow. I invented this instrument to accompany the Terpodion and also on this small thing to provide the melody voice which indeed must produce a wonderful effect."

Thus the mouth organ was invented in 1821. Six years later it found its way to Trossingen, where the talented instrument maker Messner had already improved the mouth organ in 1827 and established its production in Trossingen. Thirty years later, the clock maker Matthias Hohner founded there his world-renowned industry.

The Viennese organ maker C. Demian improved Buschmann's "Handaeoline." He provided chords for the left side, from which fact the name accordion derives. The diatonic instrument eventually was made chromatic by the Viennese musician Walter about the middle of the nineteenth century.

At the turn of the century the firm of Matth. Hohner AG started manufacturing the diatonic accordion, developing it into the fully fledged musical instrument which has captured the world market.

ACCORDION DIPLOMAS AWARDED

Diplomas of Associate of the Australian College of Accordionists were awarded to two students of the Adelaide College of Music at the Adelaide Town Hall on May 5. The winners were Michael Conole and Brendan Sargent. This year there was only one other award, which went to David Teis, well known teacher and accordionist of Lowood, Queensland. Previous winners of A.A.C.A. Diplomas were John Zdysiewicz, Malcolm Colegate, Helen Garmory, Marie Morgan and Elaine Sander.

Michael Conole, A.A.C.A., and Brendan Sargent, A.A.C.A., with their A.A.C.A. Diplomas.

ACCORDIONISTS WIN S.A. TROPHIES

Max Richards, Accordionist, who receives the Bobby Limb Trophy for "The Instrumentalist of the Year" from Adelaide College of Music Principal, Harry J. Green.

College Principal, Harry J. Green, presents to Bernard Clark, of Edwardstown College of Music, the Charles Rich Memorial Trophy awarded to perpetuate the memory of Accordion Teachers' Guild President, the late Charles Rich, to the Junior Accordionist of the Year.

TRAINING COLLEGE FOR S.A. MUSIC TEACHERS

A Music Teachers' Training College would be inaugurated in Adelaide in September, the Principal of the Adelaide College of Music (Mr. Harry J. Green) announced at the annual speech day and concert of the College at the Adelaide Town Hall on May 6, 1963.

Mr. Green said the college would be the first of its kind in Australia.

It would help meet the demands made by the expansion of the teaching services of the college and would train teachers of all musical instruments for the Associated Music Colleges throughout Australia.

The faculty would be drawn from qualified musicians and educationists, and, to safeguard standards, students would take examinations of recognised bodies, where applicable.

In the past, the biggest handicap to successful music teaching in Australia has been the shortage of properly trained music teachers.

All musicians did not necessarily make good teachers, nor were successful teachers necessarily brilliant concert artists.

The profession of teaching was a special vocation with its own peculiar demands, which involve, among other things, dedication of purpose, sincerity, honesty, integrity, understanding and the ability to impart knowledge.

Mr. Green also announced that later this year the college also intended inaugurating a School of Eastern Music in an attempt to introduce to Australians the cultures of those with whom they shared a common geographical region.

It was hoped to include the music of India, Indonesia, Malaya, Thailand, China and Japan as part of the curriculum, and the plan would include the study of musical instruments and lecture courses by Asian musicians.

SYDNEY NEWS

Enso Toppano has completed a fortnight's engagement with Lennon's Broadbeach Hotel in Queensland and another week's engagement at the Hotel Australia in Adelaide. He also appeared on TV Channel 7 from Brisbane and on Channel 9 from Adelaide. This was followed by an evening's recital in June for the Pymble Musical Society in Sydney.

By the way, you will be seeing Enso in the capacity as actor on the TV screen before long. He has just made a commercial for Caltex.

Brandman Music Studio will hold its 8th Annual Concert for Students at the Rockdale Town Hall on August 3. The concert will begin at 3 p.m., and will

feature piano accordionists as well as guitarists, violinists and vocalists. Mrs. Brandman states that several of her accordion pupils have now almost attained professional standard, and the concert promises to be as popular as last year's.

Otto Weiss was heard over 2CH in a half-hour program of music from all over the world, in which he used his Chordovox to advantage. The Weiss Studio proudly reports that its students won all first prizes at the Parramatta Eisteddfod.

Sydney Piano Accordion Orchestra, under its conductor Garry Marks, played on board the American supply ship in Sydney for Coral Sea Week with the U.S. aircraft carrier "Coral Sea." They played a concert for the crew and were given a splendid welcome.

Gallaher School of Music reports that the bands are preparing for the Annual Band Concert, to be held later in the year. Fourteen pupils took part in the recent Parramatta Eisteddfod. Teacher Bill ten Brinke is back with the school, whilst teacher Marie Stringer will soon be off for a holiday in Tahiti.

ARCARI FOUNDATION SPONSORS 1963 ACCORDION HALL OF FAME

Nominations for the 1963 "Accordion Hall of Fame" citation are invited by the Arcari Foundation, sponsor of the annual selection of the man or woman making the past year's most significant contribution to the advancement of the instrument.

Anyone wishing to suggest a "Hall of Fame" candidate may do so by sending the nomination, with a brief statement of the person's qualifications, to the Arcari Foundation, 626 Carpenter Street, Philadelphia, Pa. Competition is open to composers, musicians and manufacturers of accordions.

Past winners of the competition include Lawrence Welk, Myron Floren, Dick Contino, Charles Magnante, Pietro Deiro, Sr., John Gerstner, Egisto Pancotti, Dr. Ernst Hohner, and the Hohner Accordion Symphony Orchestra.

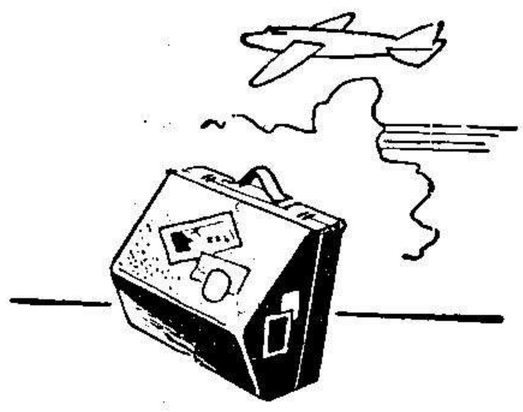
The Arcari Foundation is dedicated to the advancement of the accordion and literature for this instrument.

MUSICAL THERAPY

Our awareness of the mysterious relation between music and rhythm, and body-physical and psychological reaction is centuries old. In the practice of medicine this knowledge has been developed into the so-called "Melo-Therapy," which has been successfully applied in cases with psycho-somatic disorders. Best results were achieved with patients who actively participated in music; they did not just listen to the relaxing medicine of music but rid themselves of their complaints by singing or playing an instrument. This means that anyone who can play an instrument could practically write his own prescription.

First, an example from the psychiatric clinic of the University of Lund in Sweden. A 52-year-old woman was brought to the clinic suffering from manic depression. She hardly spoke and her face and hands were disfigured by an allergy rash which caused her almost unbearable discomfort. She had suffered persecution in her native Karelia and had to leave her home. When she did not respond to normal treatment and could not be made to speak the doctors decided to place a microphone under her pillow and to play classical music, mainly from Bach's time. After two or three sessions of music the patient lost most of the skin irritation and the rash began to heal. After the eighth treatment of music she began to speak, and after another nine days she was able to leave the clinic, cured. The famous Swedish Dr. Pontvik, who wrote about this case and who uses music therapy himself, states that this case is not unique. According to him, music therapy has been successfully applied in numerous clinics in the U.S.A. and Sweden.

The first systematic investigation of this mysterious connection between music and medical treatment was published in 1840 by Dr. Leopold Raunitz in Prague. He came to the conclusion that music played on the harp and on the flute had a soothing effect, whilst vocal music was not impersonal enough to be applied to patients. He also considered the solo violin unsuitable on the grounds that the tone of the violin contained too much of



the personal feeling of the player. Modern experiments seem to confirm this view, and the Swedish psychologist Alf Nyman even refers to "psychiatric violin poisoning." It has been established that the sound of music must retain a certain anonymous quality. The patient must not be allowed to see the player(s). It is, therefore, understandable that good results with music therapy are obtainable by the use of records, magnetic tapes and other musical reproduction techniques.

The abovementioned Dr. Raunitz already knew in 1840 that the music maker had to remain anonymous. He describes the case of a girl suffering from hysteria who was made to listen to a pianist playing concert pieces during three daily sessions. He kept the player out of sight of the patient, but unfortunately does not tell us what pieces he selected.

It is known that pieces were actually composed for the purposes of therapy, and the most famous of these is probably the case of the Russian Ambassador, Count H. C. von Keyserling, who suffered from some (undefined) illness causing him sleeplessness and who, in 1741, commissioned none other than Johann Sebastian Bach to write him several "mellow and pleasing" pieces which he could have played at night in order to ease his mind and find some sleep.

A prodigy of Count Keyserling, J. G. Goldberg, who hailed from Koenigsberg, was sent to Bach to take lessons and to learn these pieces which Bach had been asked to write for the sick von Keyserling. J. S. Bach did in fact accept the commission, and wrote 30 variations, which were published in 1742 under the title "Aria with Variations for the Hardpsichord" and which are the now famous Goldberg variations. This composition seems to have fulfilled its therapeutic purpose, as it is on record that von Keyserling presented the composer with a gold cup filled with a hundred louisdor.

Music therapy is also used in surgery. In a book published about 1900 entitled "Music and Anaesthetics," the author lists 300 cases where music was played to patients just before they underwent deep anaesthetic and it was claimed that the

agitation which most patients experience just before receiving the anaesthetic was either completely suppressed or greatly relieved. Nowadays many hospitals prepare the patients for an operation by means of drugs as well as music to induce a frame of mind favorable to the success of the operation.

The effect of music on physical and psychological functions of the human body has been established in experiments. The American brain specialist, Dr. Edward Podolsky, reports an experiment on a patient who had been in an accident. Portion of the bone on the top of the skull was removed and the blood supply to the brain and the blood pressure in the brain was measured whilst music of varying character was played to the patient. He found that lively music increased both the blood supply and the blood pressure, whilst music which he described as "emotionally neutral" did not produce this effect.

Dr. Podolsky draws some interesting conclusions from this. For instance, he points to the psychological effect of "National Anthems" (in the above connection) and finds a relationship between blood pressure and patriotism. Other experiments made with deaf and dumb people prove that the vibrations of music (frequency of sound waves) play a part in the psychological effect of music. It has been established that deaf people can "feel" every semitone in the range of 2½ octaves by their sense of touch, and we have the repeated statement of deaf and dumb Helen Keller that she greatly enjoys a concert which she "feels" coming over the loud speaker. Two important factors of music therapy must be mentioned: (1) The artistic value of a composition and its therapeutic value are two entirely separate factors and have no connection whatsoever with each other. (2) Where brain damage is of an organic nature music can perhaps be applied as a tranquiliser but not as a cure. Dr. Pontvik points out that the layman listens to music with an unskilled ear, receiving an emotional impact which he calls "naive principle," whilst the musician listens to music with a trained ear and the accent on intellect. This rules out music therapy entirely in the treatment of professional musicians. He also found it almost impossible to draw up a table of the psychological effect of certain compositions. On the other hand very interesting experiments have revealed that from a purely therapeutic point of view Ravel's "Bolero" or Stravinsky's "Fire Bird" produced irritation and disquietness, whilst the music of classical composers such as Bach, Haydn, Mozart and also of Schumann was found to be tranquilising and soothing.

Hit Parade numbers and Pop numbers have long been known to have a psychological effect. The fairly recent hit, "Dreary Sunday," was banned by the police in Budapest, Hungary, when the suicide rate of women who had left farming areas and moved to the capital city rose alarmingly, and it was found that many of these poor women had committed suicide after hearing this 'Pop' number on the radio. A similar effect was noted in Italy when one of the top hits which had as its subject the unhappy fate of Wilma Montesi had to be withdrawn. Another well-known case of a similar nature is on record in France in the 17th Century. At that time the French army had signed on a number of regiments of Swiss soldiers. These Swiss soldiers often deserted their posts on hearing the then well-known tune "Kuhreigen." It made them homesick and even the subsequently imposed death sentence did not deter them. In the end the playing of this tune was prohibited on punishment of death.

This rather negative effect of music is noted by psychologists in the treatment of nervous disorders, especially nowadays when people are subject to the sound of music all day long. They may be at home with the radio on every hour of the day, or they may be working in a factory which provides continuous background music. Apparently this continuous bombarding of the human being by sound waves produces nervous disorders, a tendency towards absent-mindedness, and a lessening in the capacity to absorb and learn facts. It is, therefore, a matter of considerable concern to all of us that the record industries are producing records containing background music for the special purpose of providing music whilst you work, in other words, music which is not meant to be listened to with a sense of awareness. This kind of music is there only to discreetly fill an acoustic vacuum.

With the growing addiction to record players, tape recorders, radios and TV sets, psychologists think that the number of neurotic patients will continue to increase. They prescribe the ideal prophylactic and cure against these neuroses, that is: Play an instrument yourself and in playing get rid of your nervous tension.

(Translated from and printed by permission of "HARMONIKA-REVUE", Germany).

THE Sedlon ACCORDION COURSE

Makes Accordion Study a thoroughly delightful experience

The **SEDLON ACCORDION METHOD** embraces all the essentials necessary to gain the greatest measure of accordionistic achievement. A most thorough and inspirational method that guarantees rapid results.

PUBLISHED IN 8 BOOKS
PRICE 7/6 EACH.

SAM FOX PUBLISHING CO. (AUSTRALIA) PTY. LTD.
38-40 YORK STREET, SYDNEY
Sole Agents: SOUTHERN MUSIC PUBLISHING CO., (A/ASIA) PTY. LTD., Sydney, Auckland, Melbourne.

ACCORDION OVERSEAS

GERMANY

One hundred and seventeen contestants for the title of German Accordion Champion, at the Championships held during May in Trossingen. Champion in the Master Class 1963 is Jurgen Lochter, who played Rhapsody in Blue (Gershwin). He was also awarded the Hugo Herrman Prize for 1963 (Dmk 500 cash) and a trophy. Second place was won by Miss Monika Krausser, of Nuremberg. There were also sections for juveniles, duos, and diatonic accordions. Most of the competitors chose original music for accordion. The Championships concluded with a Festival Concert with the Wuerthner Hohner Orchestra, well known to Australian audiences from its tour for the Tivoli Circuit some time ago.

ROUMANIA

Budapest teacher Rakoczy Alex tells us that he formed an accordion orchestra from 25 pupils, all 11- to 15-year-olds, in 1958, and that the orchestra has grown into a fine body of musicians. It has won championships, and regularly plays for radio and television, for Culture House functions, etc. Among the pieces in the repertoire he mentions Roumanian Rhapsody by Enesco, Hungarian Rhapsody by Liszt, operatic music by Verdi, Schubert's Unfinished Symphony, Bizet's Arlesiene Suite, and others. Unfortunately, the photos he sent in are too small and not clear enough for use by our printing block maker, but if he will send in a larger photo of this orchestra we shall be pleased to publish it in a future issue.

U.S.A.

The A.T.G. (American Teachers' Guild) competitions will be held during the National American Music Trade Show Week, July 21 to 25, at the Hotel Morrison, Chicago; the N.A.A. contests will be held during the same week at the Pick Congress Hotel in Chicago. An A.T.G. workshop precedes the contests.

Art van Damme has opened a studio at Mt. Prospect, Illinois, where he teaches his jazz style of playing.

The National Accordion Championship Contest will be held November 23/24 at the Hotel Commodore, New York.

CANADA

The photo on this page and the one on our front cover were taken at the "Easter Seal" TV Variety Show, which was seen coast-to-coast last April. It was a live show televised at the Maple Leaf Gardens before about 15,000 people. All moneys raised went to the Society for Crippled Children. Here you see Charles Camilleri conducting an all-Gola Accordion Orchestra. The players, all well-known performers in Canada, are (l. to r.): G. Tyshkevich, A. Pauk, C. Marsh, T. Mergel, J. Macerollo, L. Foster and D. Bernie.

IRELAND

A success story par excellence has come from the Pat McGarr Gallowglass Ceili Band. Only 12 years ago Young Pat McGarr took his accordion on the handlebar of his bicycle to dances near Naas, Co. Kildare, and today his band of seven players travels 50,000 miles annually in Ireland alone, not to mention the tours through Scotland and England.

WANT TO LEARN SOME BUSH SONGS?

"SINGABOUT" is the Quarterly journal of the Bush Music Club and contains 20 pages of Bush Songs and Recitations for you to learn.

Write for a free sample copy to:

Box 433, G.P.O., Sydney

BEETHOVEN

(Continued from page 3)

the front entrance — always through a back door and then made himself at home in a room which he demanded be kept reserved for him. Callers at his home were always directed to these coffee house rooms where they found him, usually reading the paper for a short while before sneaking out the back door again on his way home. He disliked entering into conversation with people not known to him and even people who had managed to obtain an introduction to Beethoven only rarely succeeded in getting him to talk to them.

His many moves in Vienna are documented by tablets on many houses claiming "Beethoven lived here". One traveller recently returned from Vienna claims to have seen one with the mesage "Beethoven almost lived here". Most probably the landlord gave him notice when he started to play his piano, because Beethoven played fortissimo all the time, due to his increasing deafness, and his brusque manner, rough tone of address and usually offhanded way of speech did nothing to endear him to his landlords. No wonder he could not keep his housekeepers and maids.

In a letter which Beethoven wrote to Mrs. Streicher, the wife of an industrialist, is this paragraph revealing Beethoven's rough sense of humour: "Thank you for asking after my health . . . have had to endure a great deal today from Nanny (the housekeeper) . . . for the New Year I gave her half a dozen books, meaning I threw them at her head. Today I sacked her and you should have seen her! She acted as if she were Brutus' dagger aimed at Caesar, only Brutus acted in good faith, whereas she was motivated purely by sly intention. . . . My new kitchen maid pulled a face when she had to carry in the fire wood. I shall have to remind her that Our Saviour, too, had to carry his cross." Beethoven did not beat around the bush when it came to telling people off: "Day before yesterday, when I rang for the housekeeper, she abused me for ringing too loudly and impatiently. I threw my heavy arm chair at her, hit her midriffs and had peace for the rest of the day."

Beethoven's diary, a book which he kept conscientiously at all times, contains the following entry, written shortly after the above mentioned chair incident:

"31st January, sacked the janitor—15th February, engaged a new cook—8th March, sacked the cook—22nd March, engaged a new janitor—1st April, sacked janitor—16th May, sacked the cook—30th May, engaged new housekeeper—1st July, engaged new cook—28th July, cook left me—28th August, thank goodness, housekeeper gone—6th September, engaged new maid—13th December, maid left me—18th December, sacked the cook—22nd December, engaged new maid.

She probably lasted only over Christmas. One thing is certain, Beethoven would not have had any domestic help at all in the twentieth century. When Beethoven was without help in the household, he took to preparing his own food went to market, bargained in the worst way when purchasing meat, fish and vegetables, and when his friends pulled his leg about his goings on, he invited them all to dinner to sample his cooking. The friends arrived, the Maestro received them in his kitchen apron and took two hours to serve up. We have it on good authority that the soup was not fit to be eaten at the Poorhouse (of the time), the veal was half cooked, vegetables swam in fat and water, and the roast was covered in soot as if it had been hung in the chimney. In the end, Beethoven capitulated and engaged a new housekeeper.

Beethoven may have been a complete failure as a housekeeper, but in his art he was a master. Kings, Princes, Dukes and Counts vied for his friendship, but even these high personages were cut down to size by Beethoven as shows this sentence from his pen: "Kings and Princes can appoint Chancellors and Professors, bestow titles and hang medals round their necks, but they cannot make a Great Man, a man who stands out above the multitude. Even they must show respect before the great men."

The story goes that Goethe, the great German poet, visited him in Vienna, that the two went for a stroll and that the Emperor passed by on horseback. Goethe drew his hat and bowed, whilst Beethoven kept his hat on and walked straight and erect through the Emperor's retinue, accepting their greetings like a king.

In Goethe's memoir we find this entry: "Beethoven's talent caused me no little astonishment. However, he is a completely uncouth person." Nevertheless, an uncouth person who celebrated triumph after triumph in his symphonies. Witness only his fifth symphony: the first movement is based on only four notes, and the form is a marvel of composition.

In Beethoven, we find pride and uncouthness combined noted by

his publishers and especially by his copyists. Woe the copyist whose writing was not neat or not note perfect: "They take money under false pretences, these b . . s, and expect to be complimented on their work! These filthy muckers in ink!" To one copyist he wrote "Go and correct your own mistakes. You don't know anything, you think you know everything, and you are stupid into the bargain Don't tell me how to write! It is just as if a sow were to teach Minerva!"

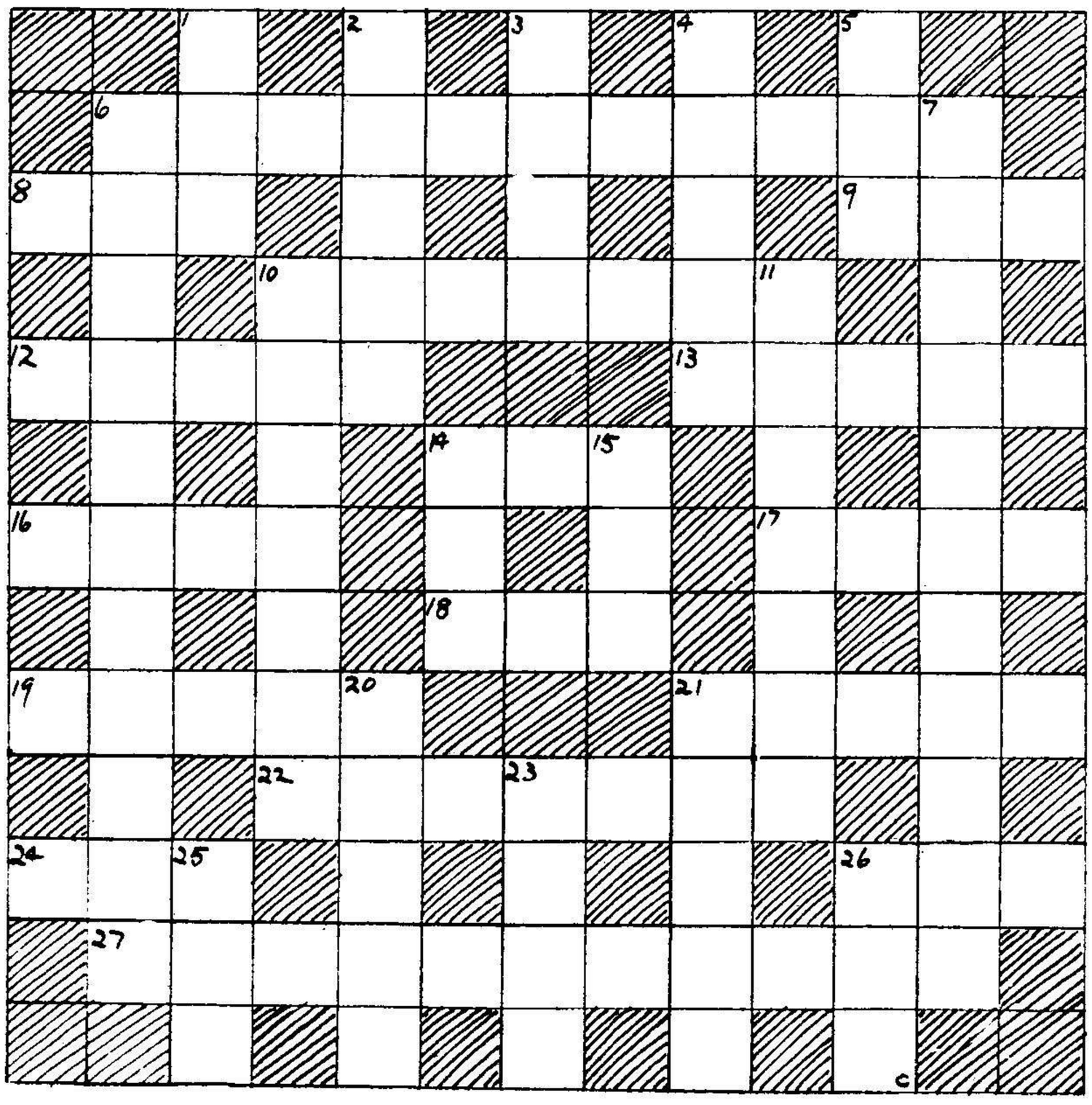
On the margin of a letter to a copyist he wrote: "You honour Mozart by not even mentioning their name . . . I have decided to find myself another copyist." And that was the end of yet another of his men.

On the other hand Beethoven had the wonderful qualities of kindness, love and sincerity. One only has to read his Heiligstaedter Testament to find the great man. Genius seems above comparison with ordinary mortals when it comes to everyday things. His constant illnesses and his progressively worsening deafness are probably the cause of all the unhappiness he endured. There was a time when he seriously contemplated suicide, and only his music held him back. When he felt death near, he told his friends, "show your children how to live virtuously. Virtue alone makes one happy, money means nothing".
Ten thousand people came to Beethoven's funeral and his uncouth manner was forgotten. Ecce Homo.

(Translated from "Composers at Home" by A. Rosenstengel and printed with acknowledgement to "Harmonica Revue", Germany.)

CROSSWORD PUZZLE — No. 8

Solution on page 2



CLUES ACROSS

6. Famous British conductor (6, 5).
8. A very backward one ! (3)
9. Short form of tenuto (3).
10. Surname of another famous British conductor (7).
12. Vaughan Williams wrote a magnificent choral work called "Dona —— Pacem" (5).
13. Collapses (5).
14. A valuable Guild (3).
16. 'Oo did ? (1, 3).
17. Post (4).
18. More (Italian) (3)
19. Gifts (5).
21. Greek letter (5).
22. Joyfully (Italian) (7).
24. Berlioz wrote a very-often-played "Queen ——" Scherzo (3).
26. Limb (3).
27. Well known music publisher (5, 6).

CLUES DOWN

1. "Much —— About Nothing" (3).
2. Male christian name much associated with Dickensian characters (5)
3. Comfortable (4).
4. A short canon for unaccompanied singing (5).
5. Notes between the G above the treble stave and the F above that are said to be "in ——" (3).
6. Composer of the "New World Symphony" (5, 6).
7. Ancient Greek muse of the Dance (11).
10. Composer of "The Rustle of Spring" (7).
11. Two or three reeds speaking at once often produce this tone (7).
14. Electrical unit (3).
15. Sort of antelope (3).
20. Separates (5).
21. A famous lady—not a familiar flower ! (5).
23. Hats, of sorts (4).
25. Well (Italian musical word) (3).
26. Snake (3).

HARMONICA NEWS

German Harmonica Champion 1963 is Elke Armbruster, of Trossingen, who won his trophy and a prize of D.Mk 250 with his playing of Gordon Jacob's "Five Pieces for Harmonica." Runner-up is Manfred Fiedler, of Bernhausen. The Harmonica Trio Championship was won by the Trio Peros, which hails from Spaichingen.

The F.I.H. Congress, held last January in Germany, received satisfactory and interesting reports from mouth-organ associations in Belgium, England, Finland, France, Holland, Austria and Germany. The Congress decided to hold a Harmonica World Championship on September 27-29 this year in Strassburg, and was gratified to accept the offer by France's largest musical organisation, the " Jeuness Musicale de France," to take over organisation of this World Festival. There will be sections for Soloists, Trios, Quartets and Quintets, also for Harmonetta players and, for the first time, Melodica players. This latter instrument has been so widely accepted in Europe, especially in schools, that its inclusion in these Championships became necessary.

Test-pieces for the Strassbourg Harmonica World Championship have been posted to all National Harmonica Associations all over the world. The pieces are:

Solo: "Hubertusjagd," by Schaper.

Trio: "Estanita," by Gilbert Veith.

Quartet and Quintet: "Policinello," by G. Anders.

A Grand Concert in the afternoon of Sunday, September 29, with presentation of prizes to the winners, will conclude the World Championship.

A most novel way of bringing the harmonica to the public has been reported in French illustrated weeklies. It is the "Ski-Ha," a combination of ski-championships held at the famous winter-sport towns in France and of harmonica-playing by these ski-champions. Radio and television recognised the news value of the contests and gave it wide publicity cover.

Frank Ifield, Australian pop singer now doing remarkably well in the U.K., often uses the harmonica in his recordings. In his big hit record, "I remember you," the harmonica is played by Harry Pitch, who has also done background harmonica music for records by Craig Douglas and Adam Faith.

Arthur Tolcher, well-known in England as comedian and character actor, is also an accomplished harmonica player. He played the background harmonica in Frank Ifield's vocal numbers in the panto "Mother Goose" at the Alexandra Theatre in Birmingham, and elsewhere.

Larry Adler scored one of the great triumphs of his career at the Village Gate, Greenwich Village, New York, as co-star to dancer Paul Draper. The New York Times said, "a show-business triumph; the future of both performers, both the toast of two continents, looks rosier than it has for a long time." In the program Larry Adler played some of his old favorites, together with new selections, ranging from Bach to Bossa Nova. A new imported record of Larry Adler has just reached us. On this he plays the Vivaldi Violin Concerto and several other classical pieces, with symphony orchestra.

Our famous Horrie Dargie shows us yet another facet of his versatility in the TV show "The Price is Right," seen in Melbourne and Sydney on Channel 7. Horrie is the host. In the show a number of retail products, often worth several hundred pounds, are displayed before the contestants, usually four contestants. In a given time they must estimate the cost of the total items shown. The winner is the one whose estimate is closest to the cost of the articles, and he often takes the articles as his prize. Horrie's easy manner makes the contestants relax, and in the few weeks that the program has been shown it has become extremely popular.

Barry Sandford, Sydney, is on Television Station ATN 9 during April in " Star Time," has just completed a tour of the Riverina Towns including Griffith, Leeton and Yanco, and is off again at present on an extended tour of northern New South Wales, beginning with Murwillumbah. From there his show will move to Tenterfield, Glen Innes, Armidale, Tamworth and places south. Canberra and Goulburn have also been booked. Barry has probably the best collection of mouth organs among our professionals. In his carry-all are 12-hole Super Chromonicas in all 12 major keys, all 12 minor keys, and of course, all other types of chromatic mouth-organs without slide; bass harmonicas and chord harmonicas are represented also.

Laurie Smith has dropped his kellick in Sydney for a while, where he manages front of the house at Checkers Night Club and also looks after publicity. Weekends he tears from place to place playing popular music. Whilst he toured with Winifred Atwell last year he perfected an " electric " harmonica which enables him to produce electronic tremolo, and of course, reverberation over the speakers, a very effective sound.

Australian States now teach at least one instrument in school, and an increasing number of schools now teach brass-band and orchestral instruments as well. An outstanding example in this field is the Kingsdale Comprehensive School in Dulwich, a London suburb, where 32-year-old Eric Stephenson is musical director. The 2,000 pupils at the Kingsdale School ALL play a musical instrument, most of them either recorder flute or harmonica (Educator). Thirty youngsters have formed a symphony orchestra; there are several harmonica bands and recorder groups, and separate classes for violin, cello, piano, trumpet, trombone, oboe, clarinet and horn. A woodwind group is also in existence, and 20 pupils belong to a jazz group. Percussion instruments are most popular, and these include xylophones, glockenspiels, castagenettes, bongos, triangles, cymbals, tympani, a.o. The vast range of instruments taught enables each child to choose his kind of instrument.

ACCORDION TEACHERS DIRECTORY

BRISBANE

MAL MURPHY ACCORDION COLLEGE
Roubin Arcade, Queen Street, Brisbane. 'Phone: 2-7043.
Mogill Road, Kenmore, 'Phone: 78-2481.
Gold Coast Branch, Young St., Southport. 'Phone: 2-3456.

FRANK JEFFERS
c/- Queensland College of Music, and at Redcliffe, 'Phone: Red. 2735.

QUEENSLAND COLLEGE OF MUSIC
347 Wickham Terrace, Brisbane. 2-8924.
Class, individual and postal lessons on Piano-Accordion and all musical instruments. Accredited for National Music Council Awards. Instruments available.

BRISBANE COLLEGE OF MUSIC
Burtons Building, Victoria Place, South Brisbane.
Brisbane's Newest Music College with complete facilities for teaching all musical instrument. Accordion School with faculty of experienced teachers. Tuition private individual lessons, class tuition or postal. TV and Radio technique. Accredited by National Music Council, N.A.O., Australia's Federation of Music Teachers, Accordion Teachers Guild.

THE QUEENSLAND SCHOOL OF MODERN ACCORDION
All styles taught, including the art of improvisation. All enquiries Palings Piano Accordion Dept. 'Phone: 2-2155.

CARMEN IACOVELLA
125 Eildon Road, Windsor. Ph.: 57-4859.

OSSIE MAZZEI ACCORDION CENTRE
Sales, Service and Tuition. Studio at 120 Brunswick Street, Valley, Brisbane. 'Phone: 51-1037.

GINO ZOCCHI
C/o Brisbane College of Music
347 Wickham Terrace, Brisbane
'Phone: 2-8924.

SYDNEY

ALEX McWILLIAM and GARRY MARKS,
Nicholson College of Modern Music,
416 George Street. 'Phone: BL 1641.

GARRY MARKS SCHOOL OF PIANO ACCORDION, Studios City and 465 Old South Head Road, Rose Bay. 'Phones: FU 6898, BX 1121 and BL 1641.

ACCORDION STUDIO WEISS
193 Hay Street. 'Phone: MA 3480.
and 70 Devonshire St.' Phone: MA 3864.
Branches at Hurstville and at Wollongong.
Tuition in English and German.
Dee Why Branch: 54 McIntosh St., Dee Why, 'Phone: 98-9270.
Also Tuition on Guitar.

BRANDMAN MUSIC STUDIO
44 Donovan Avenue, Maroubra, 'Phone: FJ 6765.

CONTINENTAL MUSIC STUDIO
579 Princes Highway, Rockdale
Principal Mrs. E. Brandman, 'Phone: 59-2356.

BONDI JUNCTION BRANCH
'Phone: FW 7311.
Open till 10 p.m.

MANLY SCHOOL OF MUSIC
Principal Sam R. White.
Late Musical Director principal theatres and cinemas in Australia, New Zealand, South Africa. Conductor and arranger for Fox, Paramount, Universal and D. W. Griffith Films. Press reports: "An outstanding musician"; "The big man of music"; "Ability, plus personality". Studio Suites 4 and 5, No. 4 Corso, Manly. 'Phone: XU 2047. Private tuition only.

ACCORDION TEACHERS DIRECTORY

SYDNEY

FRANK MORELLI PIANO ACCORDION SCHOOL
73 Amy Street, Campsie. 'Phone: UW 6554. Room 1, Suite 7, Upper Concourse, Wynyard Station, George Street. 'Phone: 29-3103.

GALLAHERS SCHOOL OF MUSIC,
2nd Floor, Suite No. 5,
46 Darcy Street, Parramatta. 'Phone: 635-6387. Also at Blacktown and Penrith. All instruments taught, specialised tuition on piano accordion.

ENSO TOPPANO-PEGGY MORTIMER TV MUSIC STUDIOS,
160 Great North Road, Five Dock. 'Phone: 83-6186.

LEN PEACHEY
"Gems" Music Store
31 South Steyne, Manly. 'Phone: XU 1898.

NEVILLE H. KERR
Room 329, Daking House,
Rawson Place, Sydney.
Phones: 61-7827; 58-0358.

NEWCASTLE

GEORGE M. HAY,
20 Wyong Road, Lambton. LU 2684.

MELBOURNE

PERRY PAPS SCHOOL OF MUSIC
Piano Accordion, Clarinet, Saxophone, String bass, Piano and Singing.
Music Groups all Instruments.
25 Albion St., St. Kilda. 'Phone: 91-2725.

MERLE OMAN. 'Phone: BJ 3477.
Piano Accordion, Button Accordion, Piano, Melodica, Guitar and the new Chord Organ. Studio at 9 Elizabeth Street, South Yarra.

BALLARAT

DARRELL R. COCKING, Principal
Conservatorium of Modern Music and Accordion Club of the Air.
19 Otway Street South. 'Phone: 3395.

ADELAIDE

ADELAIDE QUINN
77 Grote Street. 'Phone: U 3466.

RON PEARCE-MUSIC SCHOOL
104 Hindley Street.
Principal Ronald G. Pearce. — LA 3841.

ROSEWATER-ACCORDION STUDIO
K. Holden. Lessons in all musical instruments. 152 Grand Junction Road, Rosewater. 'Phone studio J 1911, priv. F 3348.

ADELAIDE

ASSOCIATED MUSIC COLLEGES OF AUSTRALIA LTD.

ADELAIDE COLLEGE OF MUSIC
74 King William St., Adelaide. 51-5492.
Fred C. Sellers, Henry Malkin, Zino Morabito, Lily Dixon, Ida Horner, Gwen Hepworth, C. S. P. Pico, J. N. Phillips, Marina Sellers, Helen Garmory, A.A.C.A., and Marie Morgan, A.A.C.A.

PORT ADELAIDE COLLEGE OF MUSIC
227 St. Vincent Street, Port Adelaide.
4-2009. Laurie Fardon, Lily Dixon.

EDWARDSTOWN COLLEGE OF MUSIC,
626 South Road, Edwardstown.
'Phone: 76-4270.

CLARE COLLEGE OF MUSIC
Main Street, Clare
D. Robinson, Principal.

COUNTRY REGIONAL
GAWLER, Kevin Howard.
ELIZABETH, J. N. Phillips.
PORT PIRIE, Terry Smythe.
KALANGADOO, Doug Smith.
EUDUNDA, Ron Dobie.
MT. GAMBIER, Meg. Shaughnessy.

STRADIVARIUS MUSIC CENTRE
3 Hindley Street, Adelaide. — 51-1645.
Accordion Tuition arranged with accredited Teachers.

PERTH

HARRY BLUCK, Private Teacher
Room 35, 2nd floor
Bon Marche Buildings,
Barrack Street.

PETER PICCINI
42 Forrest Place. 'Phone: BA 3499.

REG SMIRKE
2nd Floor, Bon Marche Buildings, 80 Barrack St. 'Phone: 23-4523. Res. 3-3053.

PERTH COLLEGE OF MUSIC
822 Hay Street, 'Phone: 21-9484.
James Atkinson, Principal.
Larry Iskra, Victor Mestichelli, Lucy Antulov, Len Wilson.
Accredited by N.A.O. and for National Music Council Awards.
Private tuition, Class tuition and Postal Courses, Piano Accordion and all instruments.

KALGOORLIE—BOULDER

AL & PAT TASKUNAS
1 Hamilton St., (opp. Metropole Hotel)
Boulder W.A.

Printed by E. J. McAlister & Co., 24 Blyth St., Adelaide, S.A., for Kurt Jacob, 26 Mabel St., Willoughby, N.S.W.